AT THE BACK OF THE NORTH WIND

George MacDonald

edited by
Roderick McGillis
and John Pennington

preface by
Stephen Prickett

broadview editions

2011

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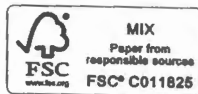

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use, modified and adapted to his own purposes, for the expression of his thoughts; therefore he cannot help his words and figures falling into such combinations in the mind of another as he had himself not foreseen, so many are the thoughts allied to every other thought, so many are the relations involved in every figure, so many the facts hinted in every symbol. A man may well himself discover truth in what he wrote; for he was dealing all the time with things that came from thought beyond his own.

"But surely you would explain your idea to one who asked you?"

I say again, if I cannot draw a horse, I will not write THIS IS A HORSE under what I foolishly meant for one. Any key to a work of imagination would be nearly, if not quite, as absurd. The tale is there, not to hide, but to show: if it show nothing at your window, do not open your door to it; leave it out in the cold. To ask me to explain, is to say, "Roses! Boil them, or we won't have them!" My tales may not be roses, but I will not boil them.

So long as I think my dog can bark, I will not sit up to bark for him.

If a writer's aim be logical conviction, he must spare no logical pains, not merely to be understood, but to escape being misunderstood; where his object is to move by suggestion, to cause to imagine, then let him assail the soul of his reader as the wind assails an aeolian harp.[1] If there be music in my reader, I would gladly wake it. Let fairytale of mine go for a firefly that now flashes, now is dark, but may flash again. Caught in a hand which does not love its kind, it will turn to an insignificant, ugly thing, that can neither flash nor fly.

The best way with music, I imagine, is not to bring the forces of our intellect to bear upon it, but to be still and let it work on that part of us for whose sake it exists. We spoil countless precious things by intellectual greed. He who will be a man, and will not be a child, must—he cannot help himself—become a little man, that is, a dwarf. He will, however, need no consolation, for he is sure to think himself a very large creature indeed.

If any strain of my "broken music" make a child's eyes flash, or his mother's grow for a moment dim, my labour will not have been in vain.

1 Musical instrument that makes music when the wind blows across it. A key romantic symbol—see "The Eolian Harp" (1796) by Samuel Taylor Coleridge—its name comes from the Greek god Aeolus.

Appendix E: Illustrations of At the Back of the North Wind

[Victorian novels and children's novels (in particular) were often illustrated. The most famous collaboration in children's literature was between Lewis Carroll and John Tenniel, who illustrated the *Alice* books. While many illustrators have taken their paintbrush to re-imagine Wonderland and the Looking-Glass world, the defining images remain those by Tenniel. The same can be said of Arthur Hughes's illustrations for *At the Back of the North Wind.* Jan Susina, in his introductory essay to the illustrations below (Appendix E1), provides a detailed overview of Hughes's contribution to MacDonald's novel. In addition, Robert Trexler examines the most significant artists who provided illustrations for *North Wind* after Hughes (Appendix E2). But the fact remains that Hughes's work, like Tenniel's for Carroll's *Alice* books, is integral to our appreciation and understanding of *At the Back of the North Wind.*]

1. Jan Susina, Introduction: "The Brotherhood between George MacDonald and Arthur Hughes": Hughes's Illustrations to MacDonald's *At the Back of the North Wind*

[Jan Susina is a professor of English at Illinois State University where he offers courses in Children's Literature, Victorian Literature, and Culture and Visual Studies. His most recent book is *The Place of Lewis Carroll in Children's Literature* (2010). His introduction is an original essay written especially for this Broadview edition of *At the Back of the North Wind.*]

The nineteenth century, particularly in Victorian England, was a golden age for both children's literature and illustrated books. A number of scholarly books have demonstrated this rich abundance of outstanding book illustrations: Percy Muir's *Victorian Illustrated Books* (1971), John Harvey's *Victorian Novelists and Their Illustrators* (1971), Gordon N. Ray's *The Illustrator and the Book in England from 1790 to 1914* (1976), and Richard Maxwell's edited volume, *The Victorian Illustrated Book* (2002). While contemporary book publishers seem reluctant to incorporate images into books for adults, Victorian publishers welcomed illustrated works for adults and children. Popular novels by Charles Dickens, Anthony Trollope, and William Makepeace Thackeray, as well as volumes of poetry by Alfred Lord Tennyson, Christina Rossetti, and Oscar Wilde and children's books by Lewis Carroll, Charles Kingsley,

and George MacDonald, were all illustrated. Collections of fairy and folk tales featured illustrations by George Cruikshank, H.J. Ford, and Richard Doyle. Prominent journals of the day—including *Punch*, *Fun*, *The Strand*, *The London Illustrated News*, and *Good Words for the Young*—were extensively illustrated. Many of these journals published novels in a serial form that integrated art with the text. Thus, the use of illustrations was not the marker that separates children's texts from adult texts, as is often the case today. The artwork frequently went beyond mere decoration and became an integral aspect of the story.

The Victorian era was particularly rich in the development of the author/illustrator. Talented artists—including Edward Lear, Beatrix Potter, Rudyard Kipling, and Thackeray—flourished, but it was also a period that nurtured the collaborative work between author and illustrator. Perhaps the most famous collaboration between an author and an illustrator of a children's book is that of John Tenniel and Lewis Carroll. While Tenniel is celebrated for his collaboration with Carroll on just the two *Alice* books, Arthur Hughes was a more versatile book illustrator in that he illustrated the master works of both George MacDonald and Christina Rossetti. In the field of book illustration, Hughes's range excels that of Tenniel.

As a book illustrator, Hughes, like the writer MacDonald, could shift easily from the realistic world to the world of the fantastic. Few other nineteenth-century illustrators could successfully create within the period of five years such stylistically different, but successful images as "The Fight" between Sluggard Williams and Tom Brown in Hughes's *Tom Brown's School Days* (1869; see Figure E1), "Are You Comfortable, Diamond?" showing young Diamond nestled in the hair of the North Wind in MacDonald's *At the Back of the North Wind* (1871; see Chapter IV, p. 71 of this edition), and "Flora and the Children in the Enchanted Room" (see Figure E2) illustrating the young girl as she confronts grotesque versions of children's faults in Rossetti's *Speaking Likenesses* (1874). As an illustrator, Hughes had the talent of inhabiting and illuminating the vision of the writer. Consequently, he was also successful in illustrating realistic images, as seen in his 25 illustrations to Alfred Lord Tennyson's *Enoch Arden* (1866) and his 43 illustrations to the sixth edition of Thomas Hughes's popular *Tom Brown's School Days* (1869).

The friendship between author and artist developed when MacDonald and his family moved to Hammersmith in 1867, close to the Hughes's residence in West Brompton;[1] Hughes would sometimes even participate in the McDonald family theatricals. As his career as

1 MacDonald's house, called "The Retreat," was later renamed "Kelmscott House" when William Morris moved there.

a painter cooled, Hughes increasingly turned to book illustrations, including Francis Turner Palgrave's *The Five Days' Entertainments* (1868) and Thomas Hughes's *Tom Brown's School Days*. In 1868, the Evangelical publisher Alexander Strahan began the children's monthly journal *Good Words for the Young* (see Appendix A). MacDonald's *Guild Court* was published serially in its pages during the journal's first year, and he became its editor in 1869, replacing Norman MacLeod, and remained as editor until 1872. Several of MacDonald's stories first appeared as serials in the journal, including *At the Back of the North Wind*, which was published in parts from November 1869 to October 1870 and which included 76 illustrations by Hughes. This was followed by *Ranald Bannerman's Boyhood*, which ran from November 1869 to October 1870; *The Princess and the Goblin*, which appeared serially from November 1870 to June 1871; and *The History of Gutta-Percha Willie*, which appeared from February to September 1872. The black-and-white woodcuts for *Good Words* were executed by the Daziel Brothers, who were recognized as the finest wood engravers of the Victorian period. Strahan also published Louisa MacDonald's *Chamber Dramas by Mrs. MacDonald* in 1870, which included a frontispiece by Arthur Hughes; the book was a collection of the MacDonald family theatricals.

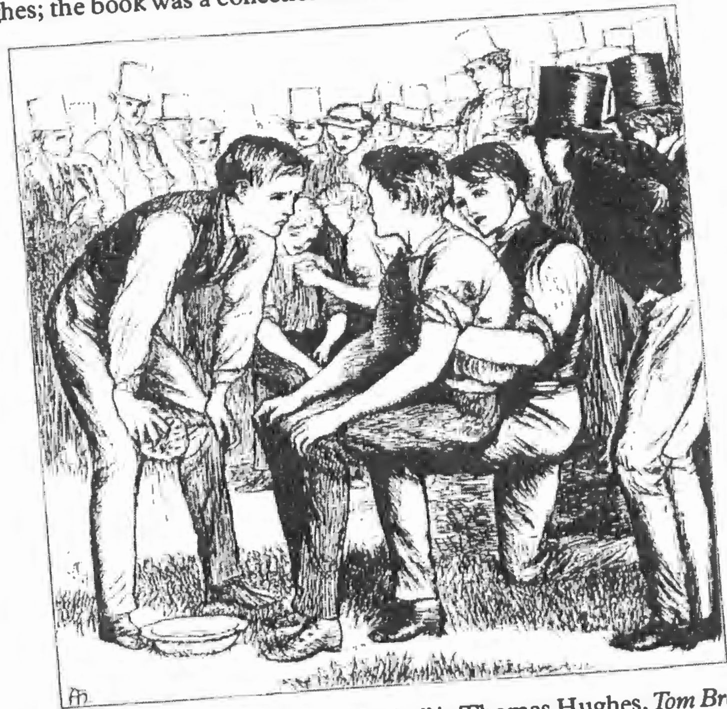

Figure E1: Arthur Hughes, "The Fight," in Thomas Hughes, *Tom Brown's School Days*, 6th Edition (1869).

Figure E2: Arthur Hughes, "Flora and the Children in the Enchanted Room," in Christina Rossetti, *Speaking Likenesses* (1874).

Once MacDonald became the editor of *Good Words*, Hughes became his preferred illustrator for those stories published serially in the magazine's pages. In addition to MacDonald's fiction, Hughes illustrated Henry Kingsley's *The Boy in Grey* (1869-71) and Matthew Browne's *Lilliput Revels* (1869-71) and *Lilliput Lectures* (1870-71) in the journal. Forrest Reid, in *Illustrators of the Eighteen Sixties* (1928), suggests that in the first five volumes of *Good Words*, Hughes contributed "no less than two hundred and thirty-one drawings" (Reid 87).

Not only was Hughes prolific, but he also worked quickly and was able to meet deadlines: a virtue held in high esteem by publishers. Reid noted that in Hughes's contributions to *Good Words* "in these pictures for children, he at last enters his own world—a world very close to that of Blake's *Songs of Innocence*" (Reid 87). Even after MacDonald stepped down as editor, Hughes continued to illustrate for the renamed *Good Things*, including the illustrations for MacDonald's *The Princess and Curdie*. Strahan, the publisher of *Good Words*, felt that one of the reasons the journal was not profitable was that stories that MacDonald selected had "too much of the fairy element" (Wolff 168).

Hughes's illustrations to Christina Rossetti's *Sing-Song* and *Speaking Likenesses* similarly have garnered as high praise as his work with MacDonald, which is a testament to his versatility. After seeing the illustrations to *Sing-Song* (see Figure E3), Ford Madox Brown called Hughes "the first of living book illustrators" (Casteras 31). Lorraine Janzen Kooistra, in *Christina Rossetti and Illustration: A Publishing History* (2002), suggests that the "commissioning of Arthur Hughes as the illustrator for *Sing-Song* is one of the happiest strokes of fortune in the history of children's books, on a par with the selection of John Tenniel for Lewis Carroll's *Alice* books" (Kooistra 97-98). Gordon N. Ray, in *The Illustrator and the Book in England*, argues that it was only when Hughes illustrated "the books of George MacDonald and Christina Rossetti, where children and the fancies of childhood were the offered subject, that he formed the unique style which has assured him a succession of ardent admirers" (Ray 109).

Figure E3: Arthur Hughes, "Our little baby fell asleep," in Christina Rossetti, *Sing-Song: A Nursery Rhyme Book* (1872).

While Hughes illustrated a vast range of material—Casteras estimates that by the end of his career he had published more than 700 book illustrations (Casteras 28)—he is best remembered for illustrating children's books. As Kate Flint notes in "Arthur Hughes as Illustrator for Children," it is "his illustrations to *At the Back of the North Wind* that have received greatest praise of all Hughes's graphic work" (Flint 206). Even Percy Muir, who wrote disparagingly in *Victorian Illustrated*

Books (1971) that "there is no more uneven artist in this, or perhaps any other period, than Arthur Hughes" (Muir 143), considered the illustrations of *At the Back of the North Wind* as "Hughes's most delightful undertaking and one of the most charming books of the period" (Muir 144). One of Hughes's admirers was Laurence Housman, himself an accomplished author and illustrator, who provided a frontispiece to a later edition of *At the Back of North Wind* in 1900. Housman mentions in "The Illustrations of Arthur Hughes" that "it was my great good fortune to be brought up from my earliest years on the illustrations of Mr. Arthur Hughes" (Housman 232). Housman maintains that Hughes's illustrations "produce what they are meant to produce—a fairy world. A fairy world which stands the test of years, which retains its magic for the mind that revisits it in age: that is their supreme qualification among all the illustrations to children's books produced in the last fifty years" (Housman 233).

Greville MacDonald wrote of the close working relationship between his father and Hughes: "I know of no other living artist who is capable of portraying the spirit of *Phantastes*; and every reader of this edition will, I believe, feel that the illustrations are a part of the romance, and will gain through them some perception of the brotherhood between George MacDonald and Arthur Hughes" (MacDonald, Preface viii). While Greville was writing specifically of Hughes's illustrations to the 1905 reissue of *Phantastes*, his assessment applies to all the illustrations that Hughes designed for MacDonald's stories.

Greville MacDonald also asked Hughes to illustrate his own fairy tales, *The Magic Crook or the Stolen Baby* (1911), *Trystie's Quest; or Kit King of the Pigwidgeons* (1912), and *Jack and Jill* (1913). Hughes also illustrated *Babies' Classics* (1903), a collection of verses for children by established poets including William Blake, William Shakespeare, and George MacDonald that had originally been selected by Lilia Scott MacDonald; after her death in 1890, the volume was completed by Winifred Troupe, another of MacDonald's daughters. Hughes became the resident illustrator for the MacDonald family, indicative of the intimate relationship he shared with them.

At the Back of the North Wind takes place, as Robert Wolff says in *The Golden Key: A Study of the Fiction of George MacDonald* (1961), "in two worlds, the real world of everyday Victorian London, and the dream-world of the imagination of Diamond" (Wolff 148). It is the dual nature of the story that makes Hughes the ideal illustrator for the text, as he is comfortable and capable of presenting both worlds, showing the reader how Diamond moves between them with the North Wind as his guide, thus adding to the dream-like quality of the text. The reader not only sees Diamond, but also experiences both worlds along with him. Given Diamond's skill at creating poems and songs, it seems fitting

that Hughes consistently receives praise from critics for the poetical quality of his paintings (Wildman 14). In evaluating his contributions to William Allingham's *The Music Master*, Alexander Munro described Hughes as "*the* poetic illustrator" (qtd in Wildman 14).

Forrest Reid suggests that the source of inspiration for these illustrations is "an emotion which in most people does not survive the period of childhood" and that Hughes's drawings were "conceived in a mysterious world, out of space, out of time—a world to which the artist *goes back*, so that he is not in the ordinary sense drawing for other children at all, but for himself" (Reid 87). The most famous and most frequently reproduced illustrations from *At the Back of the North Wind* are those of the fantasy world that feature Diamond and the North Wind. The illustration "Are You Comfortable, Diamond?" (see image and text, Chapter IV, pp. 70-71) features Diamond nestled in North Wind's massive and flowing Pre-Raphaelite hair.

The facial features of North Wind and Diamond resemble one another so closely that they could be a mother and child. Diamond is surrounded in rippling waves of North Wind's hair, curled up like an infant snug in his mother's backpack. Yet North Wind's wavy hair also resembles currents of water. The image is reminiscent of Hughes's illustration of the drowning prince in MacDonald's "The Light Princess," reminding the reader of the North Wind's identity as Death. Not all of Hughes's illustrations of North Wind are quite so effective. In the first illustration of North Wind, "Diamond Gazed at Her in Speechless Amazement" (see Chapter I, p. 52), where she first meets Diamond, Hughes makes her appear as a woman completely made of hair, as MacDonald describes her. In doing so, he manages to make her not a beautiful woman but the same kind of wispy, grotesque figure as one of the unpleasant children that menace Flora in Christina Rossetti's *Speaking Likenesses* (see Figure E2 above).

In examining all of the illustrations in *At the Back of the North Wind*, the reader may be surprised to discover that Hughes draws far more illustrations featuring Diamond and his family or Diamond and his companions in the everyday world of working-class London than the fantasy world. Despite the prominence of North Wind in the story, there are only two more illustrations of her than there are drawings of horses. Some of the most effective illustrations in the book are those that feature Diamond, the boy, and Old Diamond, the horse, such as "Old Diamond in the Stall" (see Chapter 2, p. 55) when Diamond, wearing his nightgown, pets his beloved companion as he climbs up the steps to his bedroom over the hay stall. With the boy's head resting on the horse's mane, Hughes captures the friendship between the child and the animal. Scenes of the ordinary world are depicted in 50 of the 76 illustrations and help to situate the extraordinary and supernatural meetings

between Diamond and North Wind. Hughes moves effortlessly from that fantastic "Are You Comfortable, Diamond?" in Chapter 4 (p. 71) to the next illustration, his grimly realistic "Little Girl Coming Along a Street" (p. 73), which features the exhausted Nanny walking barefoot and carrying her street-crossing broom, which is taller than she is. As Forrest Reid observes, what Hughes's illustrations achieve "above all is the atmosphere of the unearthly side of the story" (Reid 88).

Yet, it is Hughes's consistent style of presenting both worlds that helps the reader make the imaginative transition between these two worlds, just as Diamond does. The illustration that combines both worlds most effectively is "Her Hair Was Flying About Her Head" in Chapter III (see p. 67), which shows North Wind extending her arm downward from the sky to Diamond. The night sky is almost completely full with North Wind's flowing hair, and the brick wall topped with ivy behind Diamond neatly divides the two worlds as she reaches to pull him into her shadowy realm. Hughes shows the mystery and magic in the ordinary world as well as the familiar in the supernatural world. It is a world of light and dark, full of shadows and mysterious events and characters that are not completely seen or understood.

It is unfortunate that Hughes and Lewis Carroll never collaborated on a children's book. The two men not only were aesthetically suited to work together, but they knew each other during the time that Carroll was composing the *Alice* books. Carroll admired Hughes's artwork and in 1863 purchased directly from Hughes the painting "Lady with the Lilacs" (see Figure E4), which hung on the wall of his study in his rooms at Christ Church, Oxford. This painting was the one significant purchase of original art he ever made. Jeffery Stern, in "Lewis Carroll, The Pre-Raphaelite 'Fainting in Coils,'" makes a convincing argument that Carroll's drawings of Alice that appear in *Alice's Adventures Under Ground*—the early version of *Alice's Adventures in Wonderland* that Carroll produced as a handwritten and self-illustrated manuscript that he presented to Alice Liddell in 1863—were inspired, in part, by Hughes's painting (see Figure E5). As Stern suggests, "It therefore does not seem coincidental that there are certain obvious similarities between Alice and Hughes's lady with her lilacs in pose, dress, and especially in facial characteristics" (Stern 174). In their drawings, both men explore variations of the same theme: "the celebration of feminine innocence and fragility" (Stern 174).

Carroll's drawings of Alice as she appears in *Under Ground* are strikingly different from the photographs that he took of Alice Liddell during the same period. With her long thick hair, the *Under Ground* Alice has much more in common with Hughes's "Lady with the Lilacs" and the illustrations of North Wind than with the real child, Alice Liddell. While Hughes and Carroll were never official members of the Pre-Raphaelite Brotherhood, they shared similar goals. The Pre-Raphaelites were best known for their paintings and, to a lesser extent, their poetry; Hughes and Carroll excelled in what might be considered the minor Pre-Raphaelite artistic fields. Both Susan P. Casteras in *Pocket Cathedrals: Pre-Raphaelite Book Illustration* (1991) and Gregory R. Suriano in *The Pre-Raphaelite Illustrators* (2000) include Hughes as one of the major Pre-Raphaelite book illustrators. Suriano argues, "A strong case can be made that Arthur Hughes was one of the greatest Pre-Raphaelites, just after Hunt, Rossetti, Millais, and Brown" (Suriano 80).

Figure E4: Arthur Hughes, "Lady with the Lilacs" (1862).

Figure E5: Lewis Carroll, "Alice," a drawing in *Alice's Adventures Under Ground* (1863).

Hughes participated in two of the most important Pre-Raphaelite projects: the illustration of William Allingham's *The Music Master* in 1855—the other illustrators for the volume included Dante Gabriel Rossetti and John Everett Millais—and the painting of the ill-fated Oxford Union murals of 1857. Under Rossetti's direction, the group offered to decorate the walls of the Debating Chamber with scenes of the death of King Arthur, but the paint was improperly applied to the walls and the murals quickly began to deteriorate.

When Hughes was a student at the Royal Academy School, the sculptor Alexander Munro passed around a copy of *The Germ*, the short-lived Pre-Raphaelite journal. Hughes recalled 40 years later that "I am not conscious of any literature that has had such effect upon poor me as that first number" (qtd in Wildman 13). From 1852 to1855, Hughes

shared a studio with Munro who knew members of the Brotherhood and who introduced him to Rossetti, Ford Madox Brown, and Millais. Hughes's friendship with Rossetti led to his contribution of illustrations and ornamental designs for Allingham's *The Music Master* (1855). The best known is his "The Fairies" (see Figure E6), which Allingham praised as "a jewel" (qtd in Wildman 14). Along with the other Pre-Raphaelite artists, Hughes showed paintings at the Royal Academy exhibitions. His "April Love" appeared in 1856 and was praised by the influential art critic John Ruskin.

Figure E6: Arthur Hughes, "The Fairies," in William Allingham, *The Music Master* (1855).

Munro also introduced Hughes to George MacDonald in 1859. The two men found that they shared an interest in fairy tales. Gleason White in "Children's Books and Their Illustrators" (1897) praised Hughes as "the illustrator-in-chief to the Queen of the Fairies" (White 30). Hughes's first set of illustrations for MacDonald were the 12 that ap-

peared in *Dealings with the Fairies*, published in 1867, but begun in 1862, the same year that Lewis Carroll, who had become friends with MacDonald, records in his diary on 9 July 1862: "Then to Tudor Lodge, where I met Mr. McDonald coming out. I walked a mile or so with him, on his way to a publisher with the MS. of his fairy tale 'The Light Princess' in which he showed me some exquisite drawing by Hughes" (Carroll, *Diaries* 1: 184). Only five days earlier, Carroll recorded that he had told the oral version of Wonderland to Alice Liddell and her sisters on the famous boat trip of 4 July 1862. While MacDonald's "Light Princess" was first published as one of the interpolated fairy tales in his adult novel *Adela Cathcart* (1864), it later appeared with Hughes's illustrations in *Dealings with the Fairies* in 1867. The chance meeting in which Carroll was shown MacDonald's fairy tale accompanied by Hughes's illustrations is probably the first time that Carroll considered using a professional artist to illustrate his own fairy tale, *Alice's Adventures in Wonderland*.

It was also through Munro that Carroll first met not only MacDonald but also his children, Greville and Mary. In 1861, Greville, who was five years old at the time, was posing for Munro's sculpture "Boy with the Dolphin," which was part of a fountain for Regent's Park, when Carroll visited the artist's studio. William Raeper suggests that Munro and Hughes were the two artists who were closest to MacDonald as friends (Raeper 165). It is also possible that MacDonald may have met Carroll earlier in 1859 at the office of James Hunt, a speech specialist, where both MacDonald and Carroll sought help to control stammering.

Reading *At the Back of the North Wind* without looking at the illustrations, one can sense the challenge and tremendous accomplishment Hughes achieved with his depiction of North Wind. Later editions of the novel were illustrated by accomplished illustrators, such as Jessie Wilcox Smith (published in 1919), and by lesser known illustrators, such as Maria L. Kirk (published in 1909) and Frank C. Pape (published in 1912; see Appendix E2). The tendency of other illustrators is to tone down the power and mystery of North Wind so that she becomes a sort of cosmic version of a sweet babysitter. In his discussion of nineteenth-century children's book illustrations with Jonathan Cott in *Victorian Picture Books* (1983), Maurice Sendak, who illustrated MacDonald's *The Golden Key* in 1967 and *The Light Princess* in 1969, remarked that the great strength of Hughes was that he was able to capture in his illustrations "a kind of fearful reverberation of genuine childhood" and, for Sendak, "That is what illustration really is all about, but in any generation there aren't very many artists like Arthur Hughes" (Sendak xv). Kate Flint observes, "It is giving form to these wonders, sometimes shadowy, sometimes grotesquely, that Hughes's

illustrations add to, rather than merely accompany the stories" (Flint 202). So powerful and appropriate are these images of Diamond and North Wind that, as George Bodmer has observed, "the illustrator and a writer's works are so closely identified that the interpreters of MacDonald cannot help but be influenced by Hughes's pictures and presentation of the text" (Bodmer 124). Hughes's illustrations to *At the Back of the North Wind* are as essential to the development of the story as is MacDonald's prose. They exhibit a sympathetic mixture of mystery and awe, which continues in Hughes's illustrations of MacDonald's *The Princess and the Goblin* and *The Princess and Curdie*. Housman suggests that it was George MacDonald "who invented a new form of literature, the adventures of a child in his night-gown" (Housman 234), but it was Hughes that gave these initial stories a visual form.

In the brief introduction/dedication to *Dealings with the Fairies*, his first children's book, MacDonald wrote:

> My Children,
>
> You know, I do not tell you stories as some papas do. Therefore I give you a book of stories. You have read them all before except the last. But you have not seen Mr. Hughes's drawings before.
>
> If plenty of children like this volume, you shall have another soon.
>
> Your Papa (n.p.)

MacDonald understands the power of Hughes's illustrations to help illuminate his stories. They add an additional element of wonder that he felt would even surprise and delight those readers already familiar with his work. Clearly, MacDonald's stories and Hughes's illustrations work together to create more than a sum of their parts: their verbal and visual combination creates a more compelling story. Maurice McInnis has noted that Hughes's illustrations demonstrate "how powerful a book could be when the text and illustrations were integrated and in concert, a harmony of words and pictures" (McInnis 76).

Hughes is by far the most successful of the Pre-Raphaelite book illustrators; his portfolio of images far surpasses the work of Rossetti, Millais, and Holman Hunt in both quality and content. The final lines of the 1943 film *Casablanca* refer to "the beginning of a beautiful friendship," and we might also note that *Dealings with the Fairies* was the beginning of a beautiful and highly productive friendship between MacDonald and Hughes that culminated in the masterful illustrations for *At the Back of the North Wind*.

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